

noisy rain

quarterly magazine





Gerardo **L**abarca
John **T**ozzi
Hou **S**hou

ADDITIONAL ART E. HIRANO

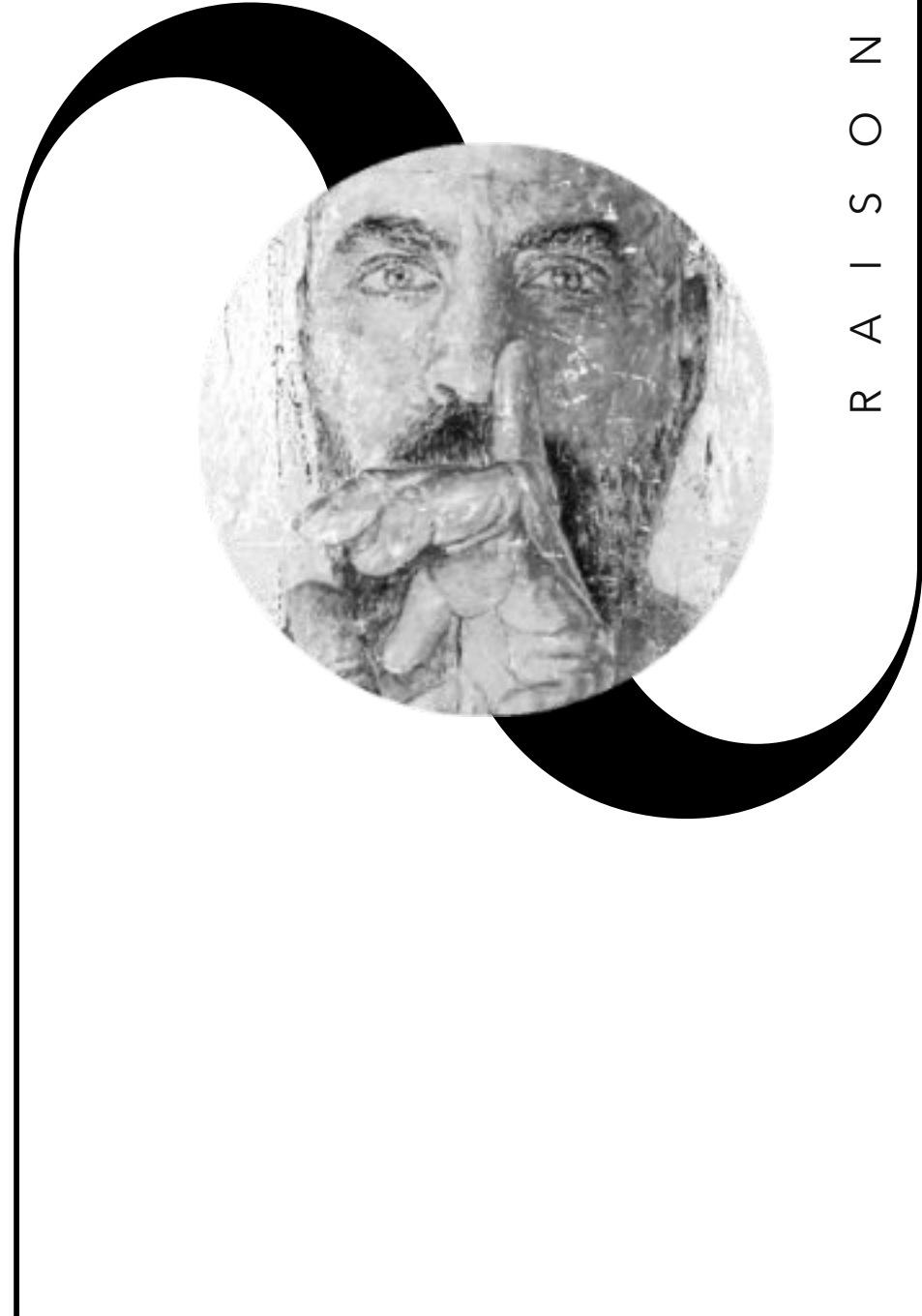
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R A I S O N D ' Ê T R E

Opera Appa ra



Canadian painter

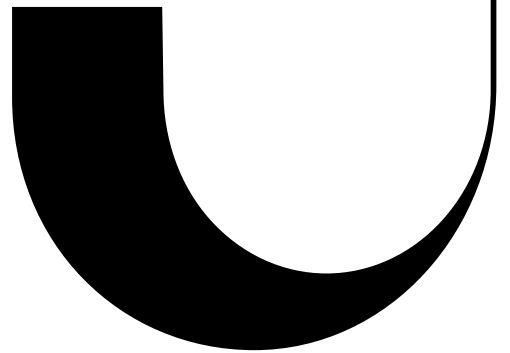
Gerardo Labarca

Born in *Venezuela* in
1 9 7 1
immigrated to Canada
and is welcomed by the
beautiful and great city of
M o n t r e a l

CHICO | 36"x72" | 2022



DARWIN | 36"x48" | 2020



VALSECHI | 40"x60" | 2020

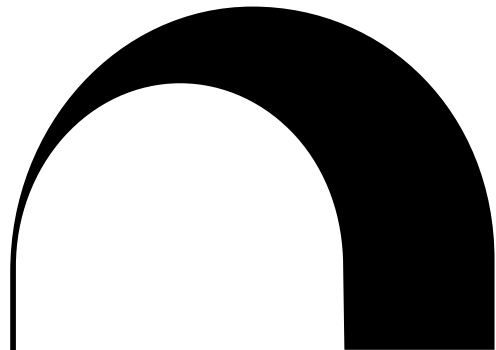




I'VE BEEN THERE | 48"x60" | 2019



KIKE | 36"x48" | 2019



THEM | 48"x60" | 2019





PROUD 1.0 | 48"x72" | 2022

However, his passion for art is his true "raison d'être". He started painting full time only at the age of 47, leaving behind an exceptional career and wonderful memories in the restaurant business.

BLIND | 48"x72" | 2021

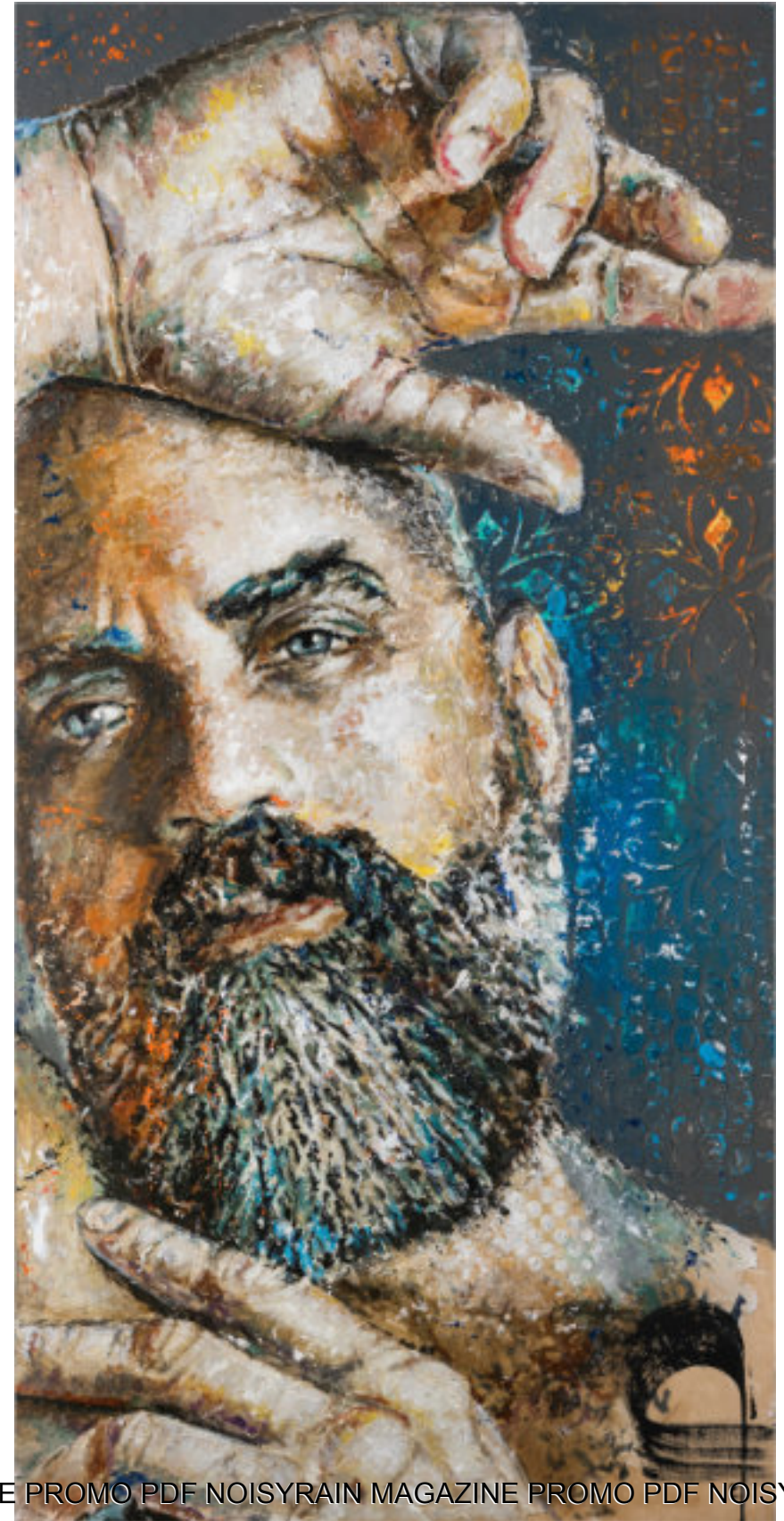


FREDDIE | 40"x60" | 2018





Y.O.U. | 36"x84" | 2019



The self-taught painter, gifted with a natural faculty for observation, nourished his talents voraciously, and through his work, discover great happiness - a contentment missing from his previous life. Painting appealed to all of his senses, allowing him to express his deepest emotions. Through the gaze of his subjects, painted with painstaking precision, he shares his thoughts, feelings, and the beautiful soul of his characters. For him, art is the ability to see with the mind's eye, to take the imaginary and make it real with whatever tools are within reach.

ICARUS.01 VERSION GÉ | 48"x72" | 2022

previous page

HANDS | 18"x36" | 2019
SELF-PORTRAIT | 24"x48" | 2020





1971 | 36"x60" | 2021

Gerardo Labarca

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*CV JUTURNA Ed.19 Digital Publication November 2022 The Beauty of Wine Magazine October 2022
STEEL JACKDAW Ed.7 Digital Publication July 2022 Punto de Encuentro Radio Interview, Colombia
October 2021 L'ARTIS Digital Publication September 2020 ART SANTA FE Rakwins Art Gallery July
20221 La Voix de l'Est Newspaper Interview, Quebec September 2021 Émergence Magazine Québec Digital
Publication May 20201 RED DOT MIAMI Rakwins Art Gallery December 20211 NIJI Magazine
Digital Publication May 2021 Emerging Artist Exhibition Montreal Art Center November 2019 PRAXIS
Digital Publication November 2021 Les Cours en ART Les Cours Mont-Royal October 2020
Rassemblement des Arts 44 Art Events September 2019 Exposition Inclusion 2019 Montreal Pride August
2019 Ambro Galleries Exhibition Galerie Patrick Mikhail March 2019*

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www.instagram.com/ge_labarca

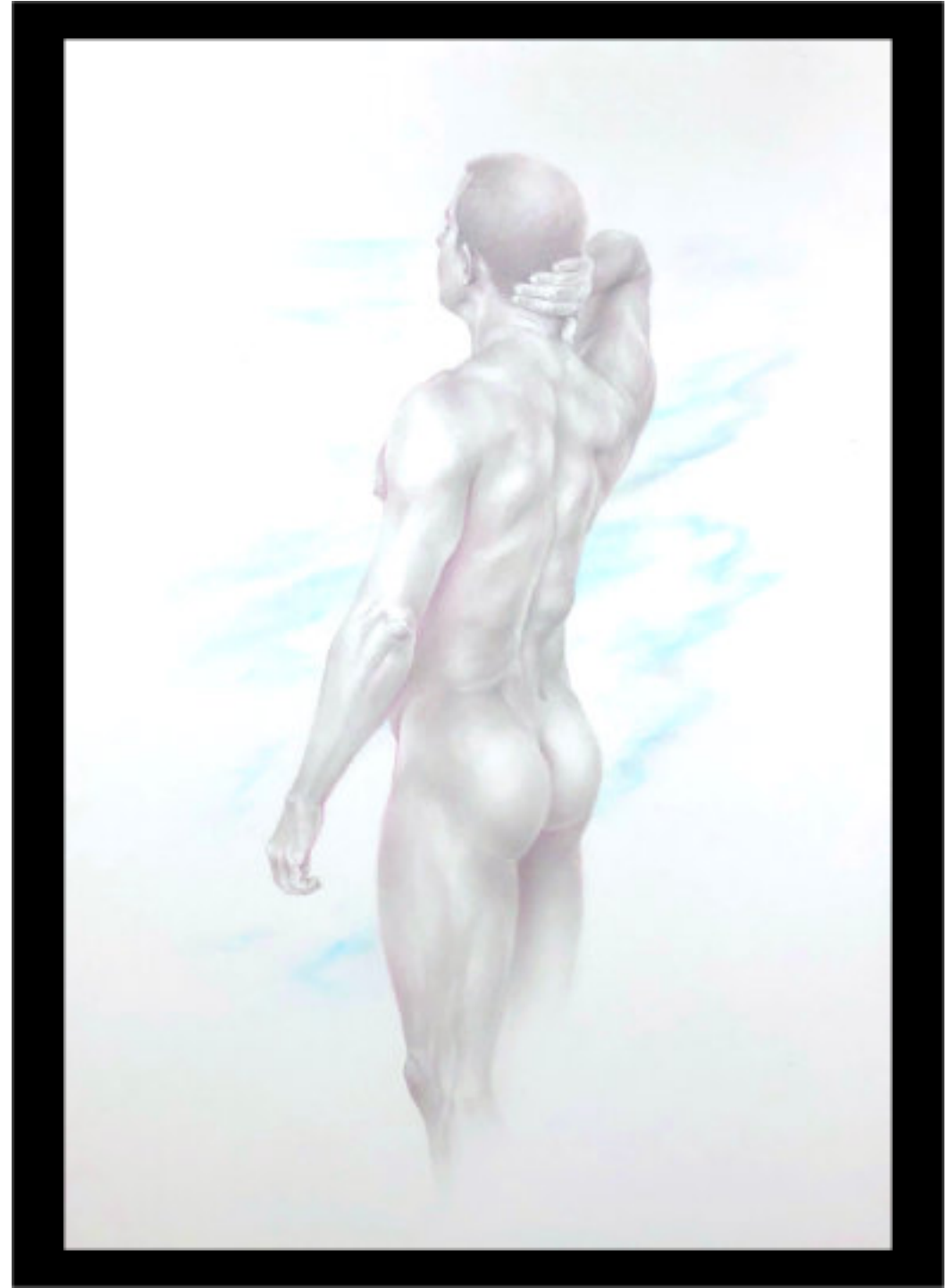


*timelessness
beauty*

K&S Show



Air · Watercolor and pencil on paper



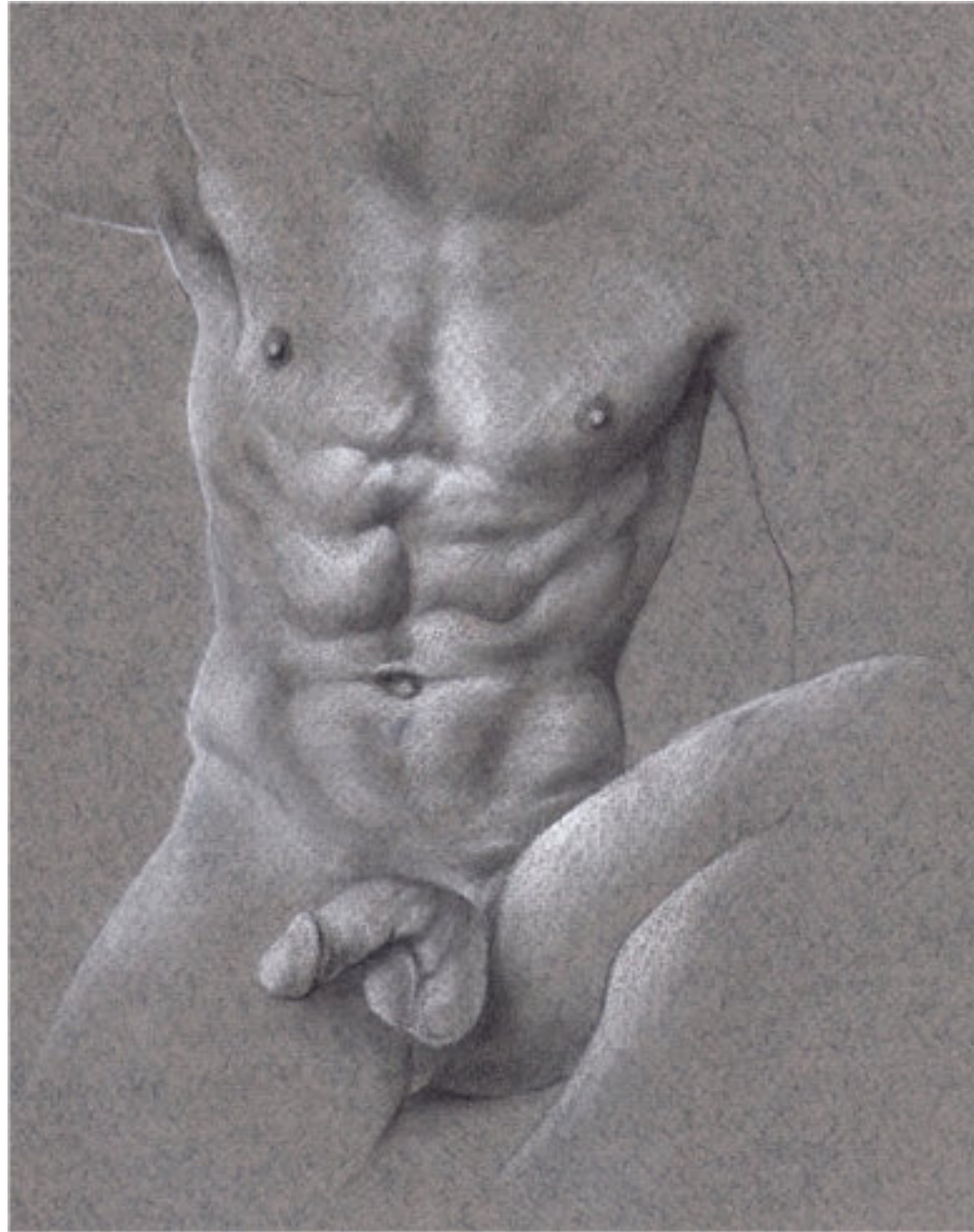
Pale · Pencil on paper



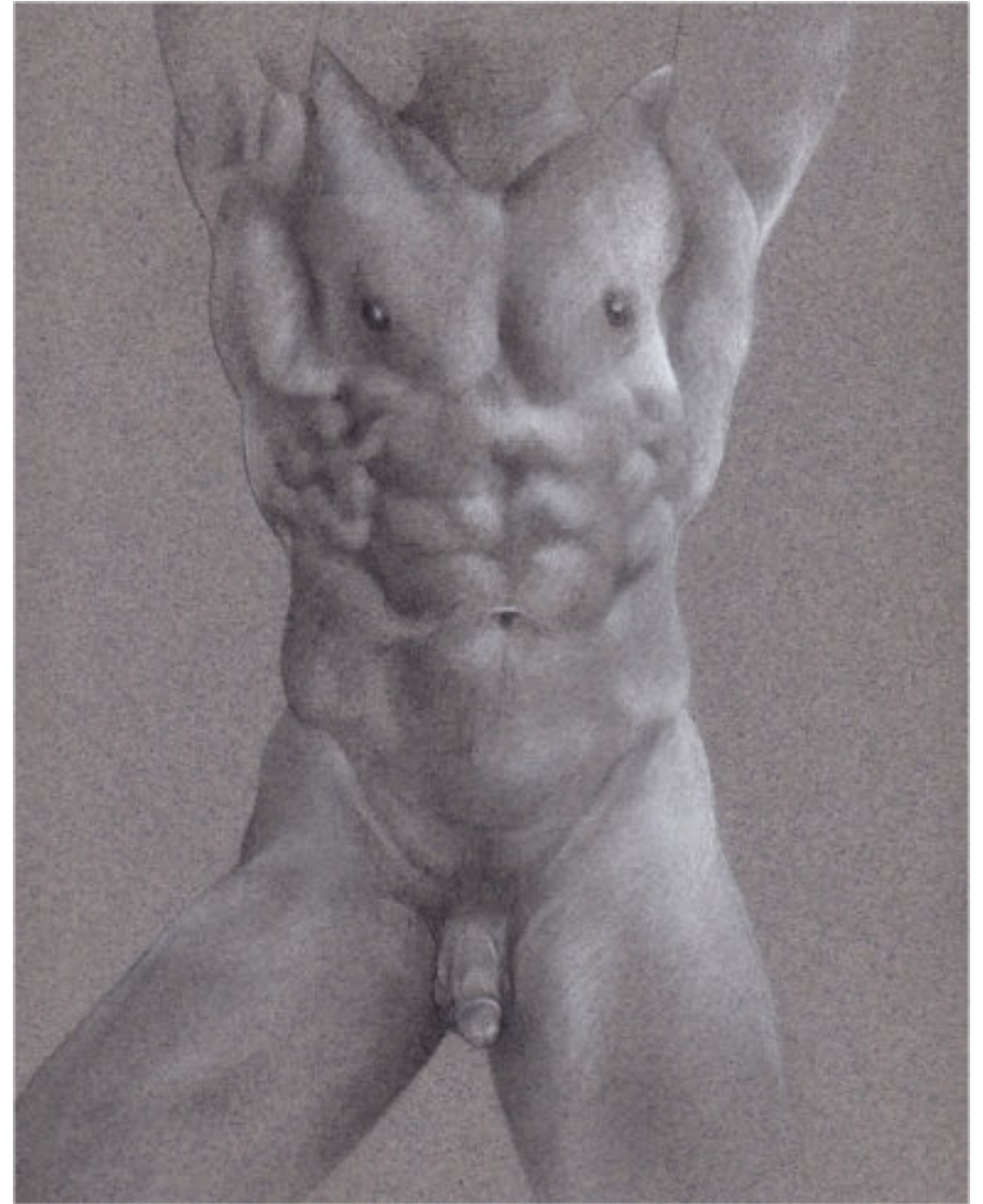
I am a male figure and portrait artist based in NYC. I rigorously explore the fundamentals of art based on art anatomy and techniques used by graphite charcoal and pastel. Before I moved to the United States, I was a still life painter. Flowers are usually my painting theme. After I came to New York, I was greatly impacted by the gay culture in New York City, which inspired me to work with the male figure. I believe that male nudity art is just as valuable as female nudity art.

B E A U T I F U L

Reticence · Charcoal and pencil on paper



Daily Drawing 22-I · Pencil on toned paper



Daily Drawing 22-V · Pencil on toned paper



Element II · Pencil on toned paper



Portrait of P2021 · Pencil on toned paper



Blaze · Watercolor and pencil on paper



Presence · Pastel on paper

Painting and drawing are my passions. My work focuses on an artistic male figure with old masters-based and Japanese painting techniques. Every portrait I paint provides me with the opportunity to create a work of art that exhibits both beauty and timelessness. I devote a lot of time to the study of artistic techniques and the search for continuous improvement of its expressive capabilities. I carefully study the masterful portrait paintings on view in New York City. I meticulously examine these masterpieces always evaluating how I can best incorporate my observations into my own work

Forest of Eden -- Pencil on paper





Daily Drawing 22-IX and 22-X · Pencil on toned paper



Portrait of P 2020 · Watercolor and pencil on paper

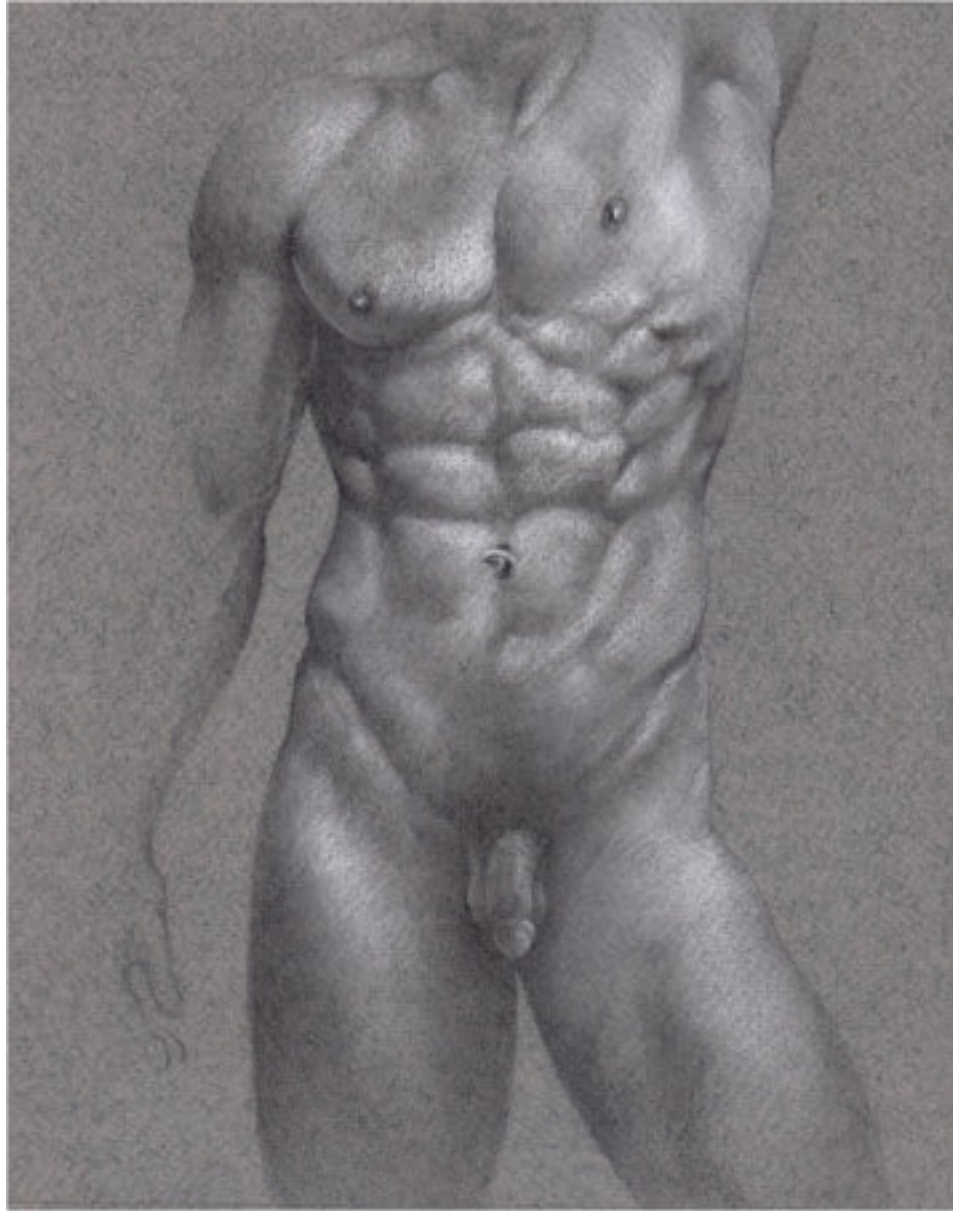
Moon · Watercolor and pencil on paper



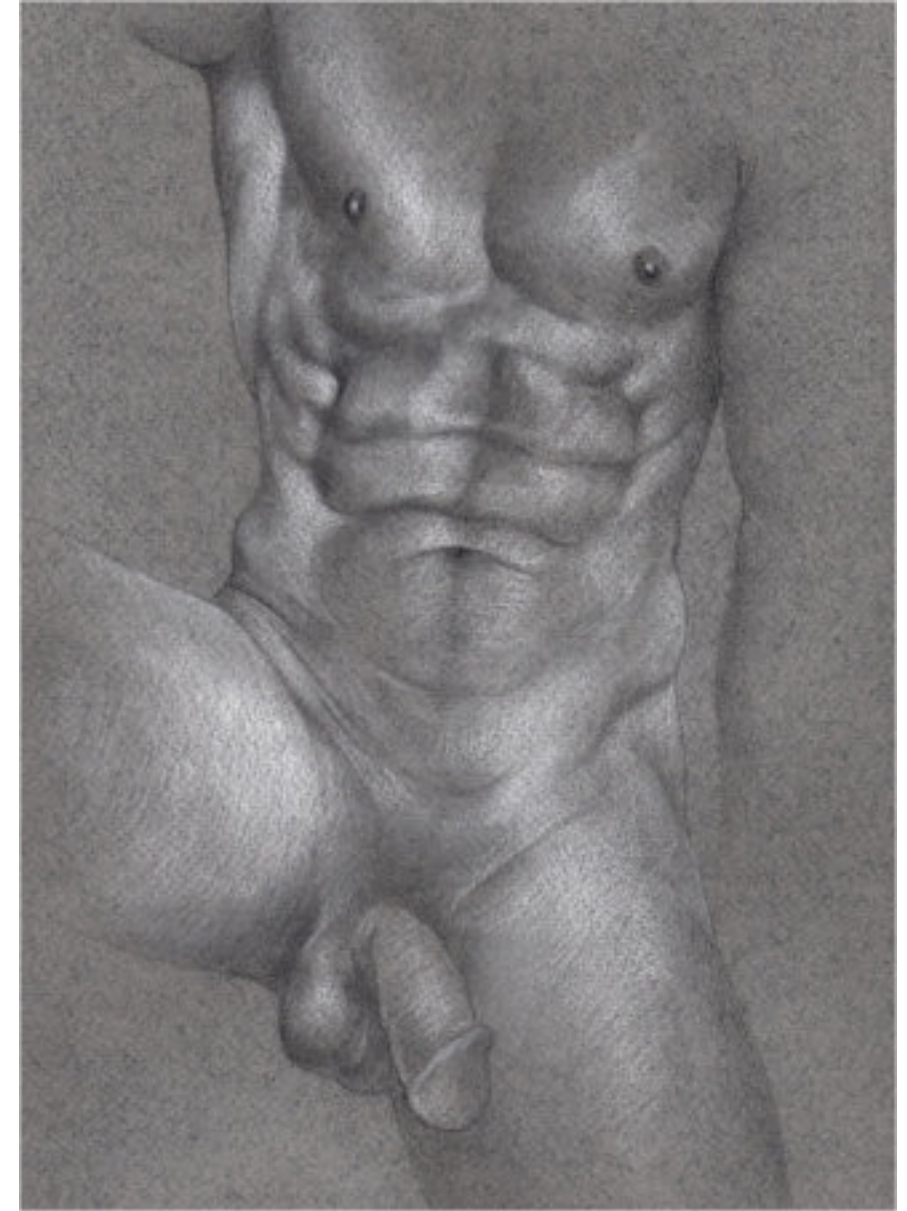
Behind · Pastel on paper



Authority · Pastel on paper



Daily Drawing 22-VII · Pencil on toned paper



Daily Drawing 22-IV · Pencil on toned paper



Element-I · Pencil on toned paper

Portrait of P 2020 · Watercolor and pencil on paper





Halo · Charcoal and pencil on paper



Liberation · Charcoal and pencil on paper



My goal is to inspire those who see
my work to look more carefully at the
world around them, to discover
beauty in (unusual) life and
c u l t u r e

Daily Drawing 22-XI · Pencil on toned paper

THE
BOYS
NEXT
DOOR



low
low







I started doing photography in the early 90's. Up until that point, I was doing a lot of writing for local or regional gay publications. However, a hand injury led to months of physical therapy and rehab, which left me unable to type. With ton of creative energy and no outlet, a friend stepped in with an offer to help take my mind off my problems. He wanted some nude photos done, and asked if I would do it. I had never done that type of stuff before, but was thankful to have anything creative to do. That kind gesture unlocked a hidden talent I didn't know I had. Thanks to him, I have an almost 30-year career (and counting) as an artist.

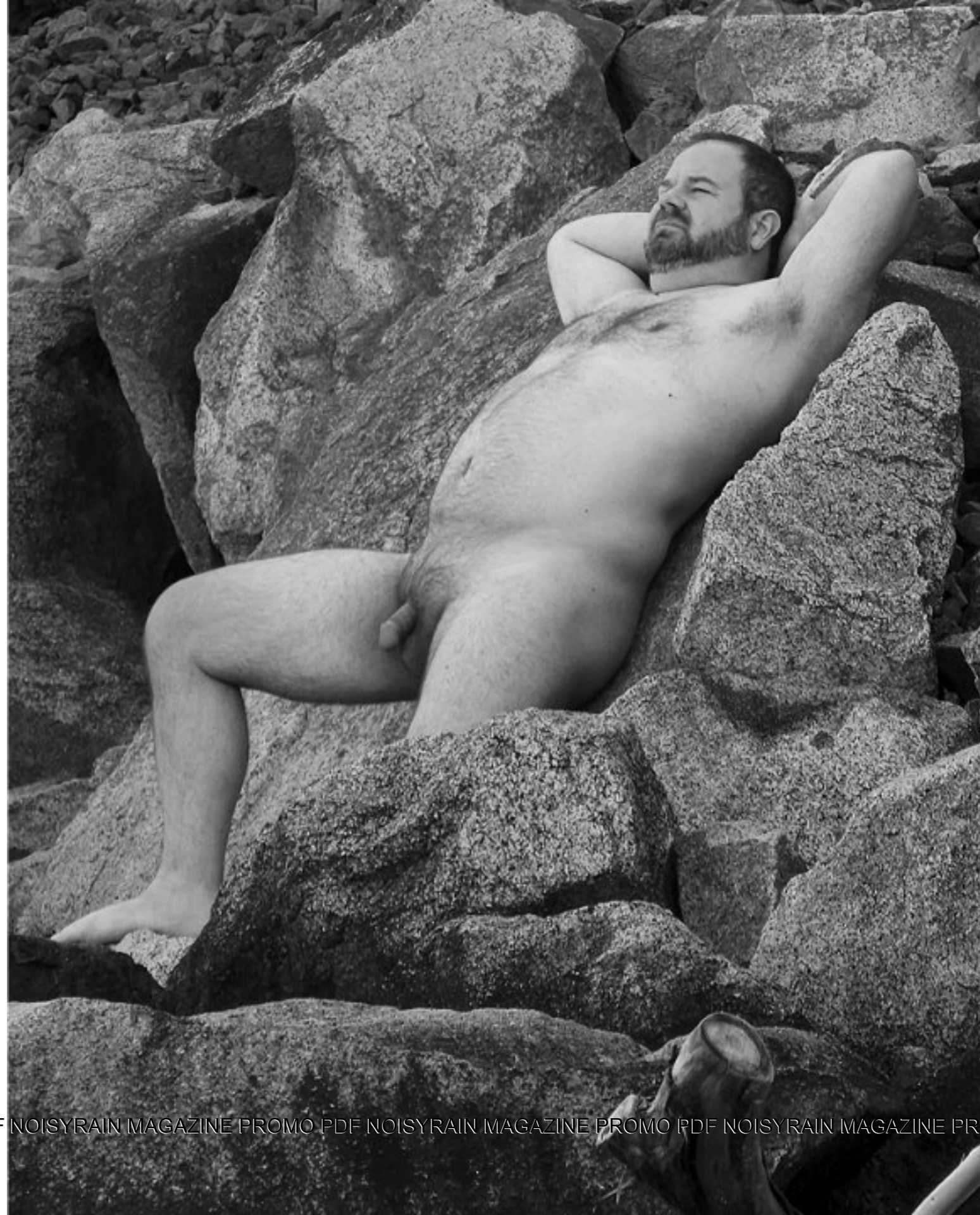
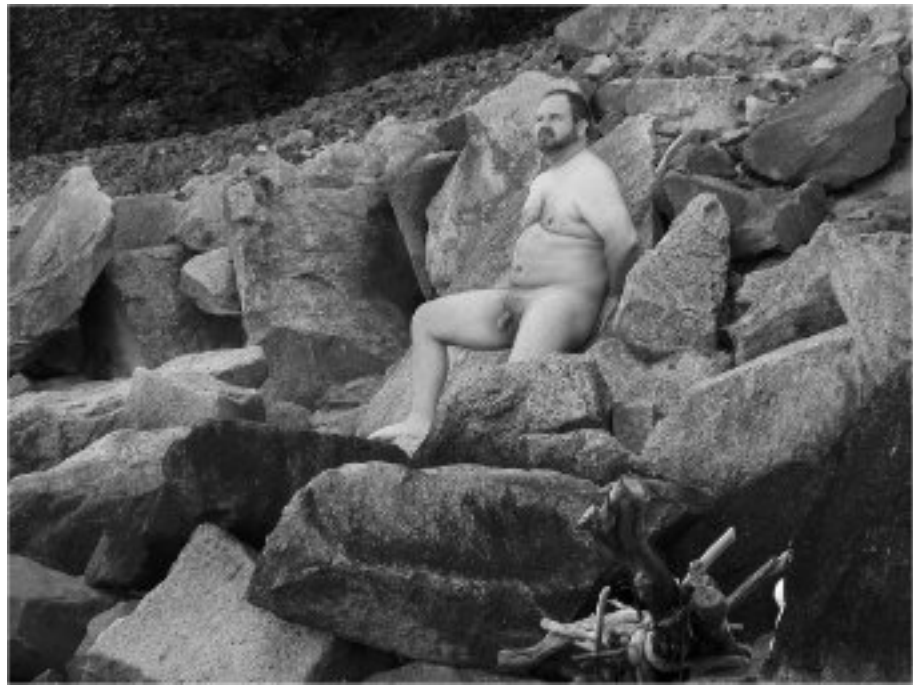














Very few of my models have any noticeable muscle tone. When I first started out, it felt like everyone was doing nothing but images of big muscle bound men. While I have nothing against that, I felt like there was more to offer. So, I went looking for the regular guys, the boys next door, the dad bods, people who were underweight, or people with love handles. I took on all kinds. I wanted my work to represent the regular man, not the sexually fetishized ideal man. I felt that it would be easier for people to relate to what they saw, and maybe see themselves in it too. It also enabled people to look beyond the muscles and see the overall emotional life of the photos themselves. I took it out of the stereotypical blank canvas backdrop studio setting, and put it out in the real world, with real environments to help add to the emotional life of the image.







THE
BOYS
NEXT
DOOR



John
John

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qay art magazine

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